

## IN AMUSEMENT LINES

There is a pile driver in "A Nutmeg Match," presented at the Lansing Saturday night and it looks like a pile driver. There isn't very much else of interest in it, and while pile drivers are all right in their way, there are attractions that are more potent. The pile driver was supported by a company of varying shades of theatrical ability.

"The Isle of Champagne" might better be called "Seabrooke."

For there is very little left of it after Seabrooke is taken out.

To be sure there is some pretty

scenery, effectively designed; some pretty girls, designed the same way, and clothed ditto, and there is some attractive music that is not made by Seabrooke; but the comedian is the show, and, as we have become accustomed to expect broad comedy to dominate light opera, "The Isle of Champagne" does not disappoint us.

Seabrooke is splendidly adapted for the buffoonery necessary in the first lead in comic opera.

Humor has been strangely twisted in late years. Before the art of make-up had reached its present state of development, or rather exaggeration, fun on the stage consisted largely of saying funny things.

Now it is no longer necessary to say anything funny. The grease pot and the property man have come to the

rescue of the comedian, and the latter is able to convulse an audience by simply appearing on the stage and twisting his face.

Make up and a proficiency in facial contortion are the prime requisites. If you are a comedian and have these, and can open up your voice once in awhile, you can depend upon success.

Seabrooke has these qualifications, and he pleased the large audience at the Lansing theatre Monday night—not by what he said or did, but by the way he said it, and the manner in which he disported himself.

In the mausoleum scene the comedian with his Joe Miller jokes gives the audience hysterics, simply by his facial gymnastics.

And when he sings the "Song of All Nations," he scores success quite as much by his mannerisms as by his singing.

Judged by the modern standard, "The

Isle of Champagne" is awfully funny. It contains some new ideas, and abounds in amusing situations. The production is sumptuously staged, and the entertainment merited a much warmer reception than it received.

Lincoln audiences are the worst audiences in the world. They either do not know a good thing when they see it, or else are ashamed to make any manifestation of their appreciation or pleasure.

Juliette Cordon, *Priscilla*, a pretty woman with a beautiful soprano voice, in the second act, sang beautifully, and the audience was probably pleased; but it remained generally dumb, the few widely-separated, feeble, hand-claps, only emphasizing the coldness of the house.

There was a ballet in the last two acts, and these exhibitions were characterized by a sprightliness not

always found in this class of entertainment. The cobweb song was done most effectively.

Walter Allen *Appollinaris Frappe*, the prime minister, kept far enough behind Seabrooke to conform to the stage tradition of the province of second lead, and the one or two other male principals contributed to the whole in an unobjectionable manner.

Miss Cordon, who is not featured so extensively as Elvia Crox, is a very attractive and valuable member of the company. She is worth more to it than Miss Crox, whose *Diana*, is a very jerky creature, who keeps herself to the front with persistency.

"The Isle of Champagne" is a light, tuneful operatic comedy, with some very charming airs, and it ought to have been greeted by a crowded house.

The players of Oliver Byron's sensational comedy-drama "The Dark Continent" all wear diamonds. They dig them out of the play every night. The principal scenes are laid in the wonderful diamond fields of South Africa. The mine itself is at Kimberly. From one of these mines the gentleman of the company extract blazing kooinoors. The heavy villain hypnotizes the man who gets the biggest diamond and takes it from him—and sends it to the advance agent. The whole crowd set out to find the missing stones, making desperate love to each

other on the road. The villain hypnotizes the prettiest woman and tries to take her, but somehow or other the love scheme does not work whereupon the lazy and wicked wretch tries his satanic powers on another fellow. During the stringency in the money market Manager J. P. Johnson pays the company off in diamonds. And this diamond feature will possibly account for the long and successful run of the "Dark Continent" in England. "The Dark Continent" will be at the Lansing theatre Monday night where diamond souvenirs will be distributed to the audience in pleasant recollection of the play.

"The Plunger" which will be produced at the Lansing Tuesday is certainly a very catchy title, and *Dexter Digitt*, the Plunger, as played by Oliver Byron, is a very fetching fellow. The *Widow Clover*, in the hand of Miss Kate Byron, is a very fair charmer, and the entire supporting company is said to be far above the average. Mr. Byron has spared neither time, money nor care on this scenic production, and the play as it is now seen is the result of nearly two years' actual work, and thorough study relating to even the most minute detail. Among the many scenic effects

is an accurate reproduction of the Park Place elevated railway station in New York, showing waiting rooms, platforms, ticket offices, etc., while an entire train is seen dashing along the rails at full speed. In the background is a scene familiar to all who have ever been in down town New York, showing the post office illuminated, the New York Times, *Morning Journal*, *Sun*, *World*, *Star* and *Tribune*. The climax of this act is said to be as realistic as any ever put on the American stage, a terrific lightning and thunder storm, which ends in torrents of real water.

"The Girl I Left Behind Me," which will be presented at the Lansing theatre Wednesday evening is a distinctively American drama in both its conception and treatment. The Indian question is its theme, a distinctively native one, and the authors have undertaken to solve the difficult problem of treating a frontier drama without its usual accompaniment of sensationalism. The scene is at a military garrison in the Blackfoot country, Montana, and the drawing room element thus becomes strongly and naturally in evidence. The story deals with the love affair of the daughter of the general in command of the garrison. The hero and the villains are lieutenants, and both are in love with her. The bravery of one and cowardice of the other, figure prominently in the story, which moves along simultaneously with an uprising of the Indians, the besieging of the post, the helpless peril of the inmates and the final rescue. General Kennison commanding the department, has a

daughter, Kate, who is betrothed to Lieutenant Parlow. Previously she had a little love affair with another young lieutenant of the same troop, Edgar Hawkworth, and on the eve of marriage, she discovers that her heart is still true to her old love. Still she resolves to carry out her contract, and the closing incident of this act is the gathering of the troop to wish her happiness on her marriage. The second act is the opening of the post barrack room during a ball. There are reports of an Indian uprising, and two lieutenants have been sent on a scouting expedition. This act ends with a thrilling climax. The post, few in numbers, is surrounded by bloodthirsty savages. At last resistance becomes hopeless, and at her own request the general is about to kill his daughter to save her from falling into the hands of savages, when in the distance she hears the bugles of the gallant Twelfth coming to her relief. The garrison is saved. The fourth act is devoted to straightening out the love affair of a young surgeon and native maiden of the Northwest, and also the attachment of Lieutenant Hawkworth's sister, Lucy, for Private Jones. Retribution alights upon the villain's head. Justice is satisfied, peace restored, and "The Girl I Left Behind me," returned to her true love.

Thursday night at the Lansing, Nellie McHenry, one of the breeziest actresses on the stage, will present the popular play, "A Night at the Circus." This is a very rapid comedy, with a wealth of action. As the circus girl Miss McHenry is particularly effective. She is very clever, and this play is admirably suited for the exhibition of her special gifts. She is supported this season by a first-class company, and "A Night at the Circus" will be a strong drawing card.

Few plays written in recent years have enjoyed the perennial freshness and success that have characterized "The Stowaway," which for many seasons has invariably played to full houses everywhere. This popular melo-drama will come to the Lansing theatre Friday evening, and will be presented with the same elaborate care that has always been given to this play. "The Stowaway" is a stirring attraction, and is one of the most popular of its class. The company that will assist in its production Friday night is substantially the same as that which appeared here last year. The same elaborate and striking scenery will be used.

And on Saturday night that favorite comedian Frank Daniels will make his annual appearance. Frank Daniels has found no play so profitable as "Little Puck," and he lets good enough alone. This year he has changed the title to "Little Puck up to Date," and many new and clever things are promised.

rescue of the comedian, and the latter is able to convulse an audience by simply appearing on the stage and twisting his face.

Make up and a proficiency in facial contortion are the prime requisites. If you are a comedian and have these, and can open up your voice once in awhile, you can depend upon success.

Seabrooke has these qualifications, and he pleased the large audience at the Lansing theatre Monday night—not by what he said or did, but by the way he said it, and the manner in which he disported himself.

In the mausoleum scene the comedian with his Joe Miller jokes gives the audience hysterics, simply by his facial gymnastics.

And when he sings the "Song of All Nations," he scores success quite as much by his mannerisms as by his singing.

Judged by the modern standard, "The

Isle of Champagne" is awfully funny. It contains some new ideas, and abounds in amusing situations. The production is sumptuously staged, and the entertainment merited a much warmer reception than it received.

Lincoln audiences are the worst audiences in the world. They either do not know a good thing when they see it, or else are ashamed to make any manifestation of their appreciation or pleasure.

Juliette Cordon, *Priscilla*, a pretty woman with a beautiful soprano voice, in the second act, sang beautifully, and the audience was probably pleased; but it remained generally dumb, the few widely-separated, feeble, hand-claps, only emphasizing the coldness of the house.

There was a ballet in the last two acts, and these exhibitions were characterized by a sprightliness not

always found in this class of entertainment. The cobweb song was done most effectively.

Walter Allen *Appollinaris Frappe*, the prime minister, kept far enough behind Seabrooke to conform to the stage tradition of the province of second lead, and the one or two other male principals contributed to the whole in an unobjectionable manner.

Miss Cordon, who is not featured so extensively as Elvia Crox, is a very attractive and valuable member of the company. She is worth more to it than Miss Crox, whose *Diana*, is a very jerky creature, who keeps herself to the front with persistency.

"The Isle of Champagne" is a light, tuneful operatic comedy, with some very charming airs, and it ought to have been greeted by a crowded house.

The players of Oliver Byron's sensational comedy-drama "The Dark Continent" all wear diamonds. They dig them out of the play every night. The principal scenes are laid in the wonderful diamond fields of South Africa. The mine itself is at Kimberly. From one of these mines the gentleman of the company extract blazing kooinoors. The heavy villain hypnotizes the man who gets the biggest diamond and takes it from him—and sends it to the advance agent. The whole crowd set out to find the missing stones, making desperate love to each

other on the road. The villain hypnotizes the prettiest woman and tries to take her, but somehow or other the love scheme does not work whereupon the lazy and wicked wretch tries his satanic powers on another fellow. During the stringency in the money market Manager J. P. Johnson pays the company off in diamonds. And this diamond feature will possibly account for the long and successful run of the "Dark Continent" in England. "The Dark Continent" will be at the Lansing theatre Monday night where diamond souvenirs will be distributed to the audience in pleasant recollection of the play.

"The Plunger" which will be produced at the Lansing Tuesday is certainly a very catchy title, and *Dexter Digitt*, the Plunger, as played by Oliver Byron, is a very fetching fellow. The *Widow Clover*, in the hand of Miss Kate Byron, is a very fair charmer, and the entire supporting company is said to be far above the average. Mr. Byron has spared neither time, money nor care on this scenic production, and the play as it is now seen is the result of nearly two years' actual work, and thorough study relating to even the most minute detail. Among the many scenic effects



DIAMOND THEFT STOP

scenery, effectively designed; some pretty girls, designed the same way, and clothed ditto, and there is some attractive music that is not made by Seabrooke; but the comedian is the show, and, as we have become accustomed to expect broad comedy to dominate light opera, "The Isle of Champagne" does not disappoint us.

Seabrooke is splendidly adapted for the buffoonery necessary in the first lead in comic opera.

Humor has been strangely twisted in late years. Before the art of make-up had reached its present state of development, or rather exaggeration, fun on the stage consisted largely of saying funny things.

Now it is no longer necessary to say anything funny. The grease pot and the property man have come to the



The girl I left behind me.

rescue of the comedian, and the latter is able to convulse an audience by simply appearing on the stage and twisting his face.

Make up and a proficiency in facial contortion are the prime requisites. If you are a comedian and have these, and can open up your voice once in awhile, you can depend upon success.

Seabrooke has these qualifications, and he pleased the large audience at the Lansing theatre Monday night—not by what he said or did, but by the way he said it, and the manner in which he disported himself.

In the mausoleum scene the comedian with his Joe Miller jokes gives the audience hysterics, simply by his facial gymnastics.

And when he sings the "Song of All Nations," he scores success quite as much by his mannerisms as by his singing.

Judged by the modern standard, "The

Isle of Champagne" is awfully funny. It contains some new ideas, and abounds in amusing situations. The production is sumptuously staged, and the entertainment merited a much warmer reception than it received.

day. At the Schiller the attraction is "Lady Windermere's Fan." At the Grand Hoyt's "A Trip to Chinatown" is meeting with the usual Hoyt success. At the Haymarket Evans & Hoyt are presenting "A Parlor Match," and at the other play houses there are plays of various sorts, all doing good business.

NEW YORK, Oct. 28.—[Special COURIER Correspondence.]—The following are this week's important attractions in New York: Vaudeville at Tony Pastor's; "A Temperance Town" at the Madison Square theatre; vaudeville at Proctor's; Francis Wilson in "Erminie" at the Broadway; Heinrich Opera Co., at the Garden; "The Prodigal Daughter" at the American; E. H. Sothern at the Lyceum theatre; The Kendalls at the Star theatre; "The Younger Son" at the Empire; "1492" at Palmer's; "Charley's Aunt" at the Standard; "The Corn-cracker" at the Fourteenth Street; Howard Athenaeum Specialty Co., at the Bijou theatre; vaudeville at Koster and Bial's and the Imperial Music Hall; Peter Jackson in "Uncle Tom's Cabin" at the Park; "A Trip to Mars" at Niblo's theatre; J. K. Emmet at the Grand opera house; Sol Smith Russell in "Peaceful Valley" at Daly's; "The Woolen Stocking" at Harrigan's; and opera and vaudeville at Keith's Union Square.

Coming Attractions.

Theatrical, next week will be more than lively. Manager Church, of the Lansing, has an attraction for every night, and his offerings take in a wide range. The attendance at the theatre has increased of late, and the companies report larger audiences in Lincoln than in most cities of double its size.

Charles Frohman's amusement enterprise is probably known better through the country than that of any other manager. His road companies embrace over twenty this season, of which Lincoln has been favored with one—

"Jane." The second Frohman attraction will be seen at the Lansing theatre tonight, "The Masked Ball." Frohman's "Masked Ball" is a comedy of comedies in the hands of a thoroughly competent company. Bisson and Carre the leading playwrights of France exhausted their ingenuity on this play and when it fell into the hands of Clyde Fitch, the well known American dramatist who revised it to meet the approbation of American tastes, he added another flower to his wreath of laurels. Title role is assumed by Charles Coote a very capable actor of whom it said he quite equals his worthy predecessor. Mr. Coote is supported by a thoroughly competent company "The Masked Ball" is a banner attraction and merits a good house.

The players of Oliver Byron's sensational comedy-drama "The Dark Continent" all wear diamonds. They dig them out of the play every night. The principal scenes are laid in the wonderful diamond fields of South Africa. The mine itself is at Kimberly. From one of these mines the gentleman of the company extract blazing kooinoors. The heavy villain hypnotizes the man who gets the biggest diamond and takes it from him—and sends it to the advance agent. The whole crowd set out to find the missing stones, making desperate love to each

other on the road. The villain hypnotizes the prettiest woman and tries to take her, but somehow or other the love scheme does not work whereupon the lazy and wicked wretch tries his satanic powers on another fellow. During the stringency in the money market Manager J. P. Johnson pays the company off in diamonds. And this diamond feature will possibly account for the long and successful run of the "Dark Continent" in England. "The Dark Continent" will be at the Lansing theatre Monday night where diamond souvenirs will be distributed to the audience in pleasant recollection of the play.

"The Plunger" which will be produced at the Lansing Tuesday is certainly a very catchy title, and *Dexter Digitt*, the Plunger, as played by Oliver Byron, is a very fetching fellow. The *Widow Clover*, in the hand of Miss Kate Byron, is a very fair charmer, and the entire supporting company is said to be far above the average. Mr. Byron has spared neither time, money nor care on this scenic production, and the play as it is now seen is the result of nearly two years' actual work, and thorough study relating to even the most minute detail. Among the many scenic effects

is an accurate reproduction of the Park Place elevated railway station in New York, showing waiting rooms, platforms, ticket offices, etc., while an entire train is seen dashing along the rails at full speed. In the background is a scene familiar to all who have ever been in down town New York, showing the post office illuminated, the New York Times, *Morning Journal*, *Sun*, *World*, *Star* and *Tribune*. The climax of this act is said to be as realistic as any ever put on the American stage, a terrific lightning and thunder storm, which ends in torrents of real water.

"The Girl I Left Behind Me," which will be presented at the Lansing theatre Wednesday evening is a distinctively American drama in both its conception and treatment. The Indian question is its theme, a distinctively native one, and the authors have undertaken to solve the difficult problem of treating a frontier drama without its usual accompaniment of sensationalism. The scene is at a military garrison in the Blackfoot country, Montana, and the drawing room element thus becomes strongly and naturally in evidence. The story deals with the love affair of the daughter of the general in command of the garrison. The hero and the villains are lieutenants, and both are in love with her. The bravery of one and cowardice of the other, figure prominently in the story, which moves along simultaneously with an uprising of the Indians, the besieging of the post, the helpless peril of the inmates and the final rescue. General Kennison commanding the department, has a

daughter, Kate, who is betrothed to Lieutenant Parlow. Previously she had a little love affair with another young lieutenant of the same troop, Edgar Hawkworth, and on the eve of marriage, she discovers that her heart is still true to her old love. Still she resolves to carry out her contract, and the closing incident of this act is the gathering of the troop to wish her happiness on her marriage. The second act is the opening of the post barrack room during a ball. There are reports of an Indian uprising, and two lieutenants have been sent on a scouting expedition. This act ends with a thrilling climax. The post, few in numbers, is surrounded by bloodthirsty savages. At last resistance becomes hopeless, and at her own request the general is about to kill his daughter to save her from falling into the hands of savages, when in the distance she hears the bugles of the gallant Twelfth coming to her relief. The garrison is saved. The fourth act is devoted to straightening out the love affair of a young surgeon and native maiden of the Northwest, and also the attachment of Lieutenant Hawkworth's sister, Lucy, for Private Jones. Retribution alights upon the villain's head. Justice is satisfied, peace restored, and "The Girl I Left Behind me," returned to her true love.

Thursday night at the Lansing, Nellie McHenry, one of the breeziest actresses on the stage, will present the popular play, "A Night at the Circus." This is a very rapid comedy, with a wealth of action. As the circus girl Miss McHenry is particularly effective. She is very clever, and this play is admirably suited for the exhibition of her special gifts. She is supported this season by a first-class company, and "A Night at the Circus" will be a strong drawing card.

Few plays written in recent years have enjoyed the perennial freshness and success that have characterized "The Stowaway," which for many seasons has invariably played to full houses everywhere. This popular melo-drama will come to the Lansing theatre Friday evening, and will be presented with the same elaborate care that has always been given to this play. "The Stowaway" is a stirring attraction, and is one of the most popular of its class. The company that will assist in its production Friday night is substantially the same as that which appeared here last year. The same elaborate and striking scenery will be used.

And on Saturday night that favorite comedian Frank Daniels will make his annual appearance. Frank Daniels has found no play so profitable as "Little Puck," and he lets good enough alone. This year he has changed the title to "Little Puck up to Date," and many new and clever things are promised.

rescue of the comedian, and the latter is able to convulse an audience by simply appearing on the stage and twisting his face.

Make up and a proficiency in facial contortion are the prime requisites. If you are a comedian and have these, and can open up your voice once in awhile, you can depend upon success.

Seabrooke has these qualifications, and he pleased the large audience at the Lansing theatre Monday night—not by what he said or did, but by the way he said it, and the manner in which he disported himself.

In the mausoleum scene the comedian with his Joe Miller jokes gives the audience hysterics, simply by his facial gymnastics.

And when he sings the "Song of All Nations," he scores success quite as much by his mannerisms as by his singing.

Judged by the modern standard, "The

Isle of Champagne" is awfully funny. It contains some new ideas, and abounds in amusing situations. The production is sumptuously staged, and the entertainment merited a much warmer reception than it received.

Lincoln audiences are the worst audiences in the world. They either do not know a good thing when they see it, or else are ashamed to make any manifestation of their appreciation or pleasure.

Juliette Cordon, *Priscilla*, a pretty woman with a beautiful soprano voice, in the second act, sang beautifully, and the audience was probably pleased; but it remained generally dumb, the few widely-separated, feeble, hand-claps, only emphasizing the coldness of the house.

There was a ballet in the last two acts, and these exhibitions were characterized by a sprightliness not

always found in this class of entertainment. The cobweb song was done most effectively.

Walter Allen *Appollinaris Frappe*, the prime minister, kept far enough behind Seabrooke to conform to the stage tradition of the province of second lead, and the one or two other male principals contributed to the whole in an unobjectionable manner.

Miss Cordon, who is not featured so extensively as Elvia Crox, is a very attractive and valuable member of the company. She is worth more to it than Miss Crox, whose *Diana*, is a very jerky creature, who keeps herself to the front with persistency.

"The Isle of Champagne" is a light, tuneful operatic comedy, with some very charming airs, and it ought to have been greeted by a crowded house.

The players of Oliver Byron's sensational comedy-drama "The Dark Continent" all wear diamonds. They dig them out of the play every night. The principal scenes are laid in the wonderful diamond fields of South Africa. The mine itself is at Kimberly. From one of these mines the gentleman of the company extract blazing kooinoors. The heavy villain hypnotizes the man who gets the biggest diamond and takes it from him—and sends it to the advance agent. The whole crowd set out to find the missing stones, making desperate love to each

other on the road. The villain hypnotizes the prettiest woman and tries to take her, but somehow or other the love scheme does not work whereupon the lazy and wicked wretch tries his satanic powers on another fellow. During the stringency in the money market Manager J. P. Johnson pays the company off in diamonds. And this diamond feature will possibly account for the long and successful run of the "Dark Continent" in England. "The Dark Continent" will be at the Lansing theatre Monday night where diamond souvenirs will be distributed to the audience in pleasant recollection of the play.

"The Plunger" which will be produced at the Lansing Tuesday is certainly a very catchy title, and *Dexter Digitt*, the Plunger, as played by Oliver Byron, is a very fetching fellow. The *Widow Clover*, in the hand of Miss Kate Byron, is a very fair charmer, and the entire supporting company is said to be far above the average. Mr. Byron has spared neither time, money nor care on this scenic production, and the play as it is now seen is the result of nearly two years' actual work, and thorough study relating to even the most minute detail. Among the many scenic effects

is an accurate reproduction of the Park Place elevated railway station in New York, showing waiting rooms, platforms, ticket offices, etc., while an entire train is seen dashing along the rails at full speed. In the background is a scene familiar to all who have ever been in down town New York, showing the post office illuminated, the New York Times, *Morning Journal*, *Sun*, *World*, *Star* and *Tribune*. The climax of this act is said to be as realistic as any ever put on the American stage, a terrific lightning and thunder storm, which ends in torrents of real water.

"The Girl I Left Behind Me," which will be presented at the Lansing theatre Wednesday evening is a distinctively American drama in both its conception and treatment. The Indian question is its theme, a distinctively native one, and the authors have undertaken to solve the difficult problem of treating a frontier drama without its usual accompaniment of sensationalism. The scene is at a military garrison in the Blackfoot country, Montana, and the drawing room element thus becomes strongly and naturally in evidence. The story deals with the love affair of the daughter of the general in command of the garrison. The hero and the villains are lieutenants, and both are in love with her. The bravery of one and cowardice of the other, figure prominently in the story, which moves along simultaneously with an uprising of the Indians, the besieging of the post, the helpless peril of the inmates and the final rescue. General Kennison commanding the department, has a

daughter, Kate, who is betrothed to Lieutenant Parlow. Previously she had a little love affair with another young lieutenant of the same troop, Edgar Hawkworth, and on the eve of marriage, she discovers that her heart is still true to her old love. Still she resolves to carry out her contract, and the closing incident of this act is the gathering of the troop to wish her happiness on her marriage. The second act is the opening of the post barrack room during a ball. There are reports of an Indian uprising, and two lieutenants have been sent on a scouting expedition. This act ends with a thrilling climax. The post, few in numbers, is surrounded by bloodthirsty savages. At last resistance becomes hopeless, and at her own request the general is about to kill his daughter to save her from falling into the hands of savages, when in the distance she hears the bugles of the gallant Twelfth coming to her relief. The garrison is saved. The fourth act is devoted to straightening out the love affair of a young surgeon and native maiden of the Northwest, and also the attachment of Lieutenant Hawkworth's sister, Lucy, for Private Jones. Retribution alights upon the villain's head. Justice is satisfied, peace restored, and "The Girl I Left Behind me," returned to her true love.

Thursday night at the Lansing, Nellie McHenry, one of the breeziest actresses on the stage, will present the popular play, "A Night at the Circus." This is a very rapid comedy, with a wealth of action. As the circus girl Miss McHenry is particularly effective. She is very clever, and this play is admirably suited for the exhibition of her special gifts. She is supported this season by a first-class company, and "A Night at the Circus" will be a strong drawing card.

Few plays written in recent years have enjoyed the perennial freshness and success that have characterized "The Stowaway," which for many seasons has invariably played to full houses everywhere. This popular melo-drama will come to the Lansing theatre Friday evening, and will be presented with the same elaborate care that has always been given to this play. "The Stowaway" is a stirring attraction, and is one of the most popular of its class. The company that will assist in its production Friday night is substantially the same as that which appeared here last year. The same elaborate and striking scenery will be used.

And on Saturday night that favorite comedian Frank Daniels will make his annual appearance. Frank Daniels has found no play so profitable as "Little Puck," and he lets good enough alone. This year he has changed the title to "Little Puck up to Date," and many new and clever things are promised.

rescue of the comedian, and the latter is able to convulse an audience by simply appearing on the stage and twisting his face.

Make up and a proficiency in facial contortion are the prime requisites. If you are a comedian and have these, and can open up your voice once in awhile, you can depend upon success.

Seabrooke has these qualifications, and he pleased the large audience at the Lansing theatre Monday night—not by what he said or did, but by the way he said it, and the manner in which he disported himself.

In the mausoleum scene the comedian with his Joe Miller jokes gives the audience hysterics, simply by his facial gymnastics.

And when he sings the "Song of All Nations," he scores success quite as much by his mannerisms as by his singing.

Judged by the modern standard, "The

Isle of Champagne" is awfully funny. It contains some new ideas, and abounds in amusing situations. The production is sumptuously staged, and the entertainment merited a much warmer reception than it received.

## DO YOU KNOW

THAT YOU CAN BUY REAL ESTATE OF ANY DESCRIPTION CHEAPER AT THE PRESENT MOMENT THAN YOU EVER CAN AGAIN.

While the financial policy of our government is in a greater state of uncertainty than ever before, real estate is the foundation of all wealth, the same, year in and year out. Such times as these may depress its value, so that bargains may be found; but the fact remains that the value is STILL there, and as good as gold. Those who have funds to invest, I wish to say right here, stop and consider that these are the times that try men's souls. That from now until January 1 is always a close time, even in times of plenty. What will it be this year? You can buy property now that will double in value after January 1, 1894, mark what I tell you, and await the result; and in the meantime take advantage of it. If property must be parted with at a sacrifice, you can benefit by it. We have large holdings at Normal in Lands and Lots, also in Broad Acres, which must be sold. Call and see, and we will make you believe.

## REAL ESTATE EXCHANGE

LEDWITH BLOCK, GROUND FLOOR, COR. 11TH AND F STS.

ED. R. SIZER, JOHN J. GIBBLAN, A. D. KITCHEN.

## GALL AND SEE

—THE—

SANITARY

HEATING

"HOWE"

STOVES.

Our stock is arranged to suit everybody.

Come and make your selection.

H. J. HALL & BRO.

1308 O STREET.

NEW FIRM. Wallace Lockwood, Designer, Engraver, Lithographer, and Stationer.

Now firm—Artistic designs and drawings made specially to boost your business. Engravings, finest work, at one-fifth the cost of stone lithography. We deal in striking and catchy IDEAS. If not quite sure what cuts you want, leave it to us. We write and illustrate advertisements in addition to making portrait cuts, newspaper illustrations, letter heads, business cards, comic sketches, cover designs, headings and engraved resolutions and memorial albums for secret societies.

Cuts from which 75,000 strong impressions can be taken at from \$1 up. Cheap, aren't they? Good ones, too. Every business man should see us. Business office with John McIntosh, the printer, under city library; Art Department, Western Normal college, Lincoln, Neb.